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1825



GIVEN BY

Miss C. F. Neal.

Gutman in Boston

RUDDIMENTS
of the Art of playing
on the

Piano Forte

*containing Elements of Music preliminary remarks
on Fingering with Examples, thirty fingered Lessons,
and a plain Direction for Tuning:*

Composed & Arranged by

Gottlieb Graupner

Second Edition improved & Enlarged

Boston

Printed and Sold by G. Graupner

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Miss C. F. Neal

Dec. 2, 1909.

PREFACE.

(1806)

THE very favourable reception which the first edition of the following work has met with, and the still increasing demand for it in all parts of the United States, have induced the author to publish a second, with additions and improvements. He deems it unnecessary to enter into a minute detail of the various motives, which, in addition to the above, have prompted the present undertaking. It is sufficient, perhaps, to say, that the study of Music (more particularly vocal) is daily becoming more and more fashionable in this country, and the consequent measure of rational enjoyment which its practice affords, both to hearers and performers, has fully realized the anticipations of its warmest friends.

Of all Instruments as yet known, the Piano Forte claims precedence as an accompaniment to the human voice; and its use has become so universal, that the education of a young lady is hardly thought to be complete without it. But the excellence of the Piano, as an accompaniment to the voice, is not its greatest recommendation. As a *Solo* Instrument, if we take into view its power of combination, it is perhaps superior to all others; and accordingly we find that the greatest masters of modern times have successively exercised their talents in eliciting its various powers; which, indeed, are now so far developed, that is probable no further improvements of much importance will be made.

Sensible of the above facts, and convinced of the necessity of a *standard elementary work*, both for Teachers and Learners, the author of the following work has spared no pains to render it as complete as possible. He has consulted the best modern works of the kind, and taken such hints from them, as he thought would be useful, more particularly as applicable to the compositions of the modern school. These, added to the improvements which his own long experience in teaching has enabled him to make, he trusts will render the work still more worthy of the liberal patronage, with which the former edition has been already honored. In this hope, and with the most grateful acknowledgments for their liberal encouragement of his professional exertions, this new edition is respectfully submitted to the public.

Boston, Jan. 1, 1825.

Harvard 2^d quarter 1806

First issue of this edition Jan. 1 1806 [D. F. French]

INTRODUCTION

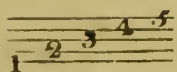
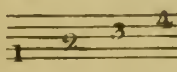
TO THE ART OF PLAYING ON THE

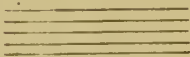
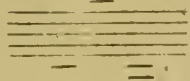
Piano Forte.

PRELIMINARIES.

All musical sounds are expressed by certain characters called **NOTES**, which are named from the first seven Letters of the Alphabet viz:—

A, B, C, D, E, F, G.

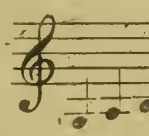

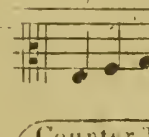
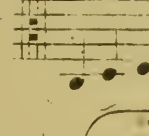

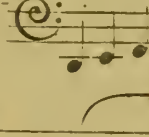

A STAVE contains  Lines, and  Spaces: the lower line is called the first.

The notes are placed on the lines or in the spaces included in the stave  and the additional lines, called **LEDGER LINES**  are for the higher and lower notes.

CLEFS.

In order to determine the **PITCH** of musical notes, certain signs called **CLEFS** have been invented which are set at the beginning of the staves.

TABLE OF ALL THE CLEFS.

7. { FIRST TREBLE OR VIOLINO.		First Treble Voice.
6. { SECOND TREBLE OR SOPRANO.		Second Treble Voice.
5. { THIRD TREBLE OR MEZZO SOPRANO.		Third Treble Voice.
4. { COUNTER TENOR OR ALTO.		Counter Tenor Voice.
3. { TENOR OR TENORE.		Tenor Voice.
2. { BASS TENOR OR BARITONO.		Bass Tenor Voice.
1. { BASS OR BASSO.		Bass Voice.

F G A B C D E F G A B C D E F G A B C D E F G A B C D E F G A B C D E F G A B C
 Fa Sol La Si Do Re Mi Fa Sol La Si Do Re Mi Fa Sol La Si Do Re Mi Fa Sol La Si Do Re Mi Fa Sol La Si Do

REMARKS

ON THE TABLE OF CLEFS.

EXPERIENCE has proved, that the ordinary and free Extent of the Voice, does not go above an Octave and three Notes; and this probably determined the first Institutors of the Art to confine themselves to the five Lines of the first Stave, which suffice to write the eleven Notes of the Voice; that is to say, five upon the Lines, four in the Intervals, one above the highest, and one below the lowest; and to distinguish these seven Sorts of Voices from the Gravest to the most Acute, they have employed Signs, called CLEFS, which can change at discretion, the Name and Gravity of the Note upon each Line.

The Voices may properly be divided into seven different Sorts:—The Voice which is the deepest of all, is called *BASS*, and its Extent is from the second F of the Piano Forte to the B, inclusively, of the following Octave; and it is that which is designated by the Mark put upon the fourth Line (*See first, or bottom stave in the foregoing Table*) which is called the F Clef upon the fourth Line, or Bass Clef; all the Notes placed upon the Line of that Clef, are called F; and of consequence, the Note written below the lowest Line is F, and the Note above the highest is B.

The second Voice is called *Bass-Tenor*, and its Extent is from the second A of the Piano Forte to the D, inclusively, of the following Octave; and is designated by a Mark resembling the Bass Clef, put on the third Line, (*as seen on the second Stave*), and all Notes placed upon that Line, are called F.

The third Voice is called *Tenor*, and its Extent is from the second C of the Piano Forte, to the F of the following Octave. A new Sign has been invented, and placed upon the fourth Line, and is called the C Clef upon the fourth Line, or Tenor Clef; all the Notes written upon that Line are called C and consequently, the Note which is above the last of the five Lines is F, and that below the first is C. (*See Stave 3.*)

The fourth Voice is called *Counter-Tenor*, and its Extent is from the second E of the Key-Board to the fourth A, or the A of the Octave following; and is written as seen by the fourth Stave, by putting the C Clef upon the third Line; and all the Notes written on that Line are called C.

The fifth Voice is called *Third-Treble*, and its Extent is from the third G of the Key-Board to the C of the Octave following; it is designated by the C Clef put upon the second Line, and all the Notes written on that Line are called C. (*See Stave 5.*)

The sixth Voice is called *Second-Treble*, and its Extent is from the third B of the Piano Forte to the E of the Octave above, and is designated by putting the C Clef upon the first Line as shewn by the sixth Stave.

The Extent of the seventh Voice, called the *First-Treble*, is from the third D of the Piano Forte to the G, inclusively, of the following Octave; it is designated by a new Mark, which being placed on the second Line, is called the G Clef on the second Line, or Treble Clef. (*See Stave 7.*)

The Treble or G Clef, and the Bass or F Clef, are in general used for the Piano Forte.

SEATTLE AND NORTH SEATTLE

3

TREBLE
Right Hand

BASS
Left Hand

F upon the 4th Ledger Line

G below the 3^d d^o

A upon the 3^d d^o

B below the 2^d d^o

C upon the 2^d d^o

D below the 1st d^o

E upon the 1st d^o

F below the Lines

G upon the 1st Line

A 1st Space

B 2^d Line

C 2^d Space

D 3^d Line

E 3^d Space

F 4th Line

G 4th Space or below the 2^d Lg. Line Treble Clef.

A 5th Line or upon the 2^d Lg. Line

B above the Lines or below the 1st d^o

C upon the 1st Ledger Line

D below the Lines or above the 1st Lg. Line Bass Clef.

E upon the 1st Line or upon the 2^d Lg. Line

F 1st Space or above the 2^d d^o

G 2^d Line or upon the 3^d d^o

A 2^d Space

B 3^d Line

C 3^d Space

D 4th Line

E 4th Space

F 5th Line

G above the Lines

A upon the 1st Ledger Line

B above the 1st d^o

C upon the 2^d d^o

D above the 2^d d^o

E upon the 3^d d^o

F above the 3^d d^o

G upon the 4th d^o

A above the 4th d^o

B upon the 5th d^o

C above the 5th d^o

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1

EXERCISE FOR TREBLE NOTES.

—

The least of our Intervals is called a **Semitone**, or **Half-tone**: It is the Interval, in the **NATURAL**

EXAMPLE.

E F B C

1

EXAMPLE OF THE NATURAL OR DIATONIC SCALE.

white

Scale is called a Second: the Interval between C and E, or between D and F, &c. is called a Third.

EXAMPLE OF INTERVALS.

The Interval of an 8th is commonly called an Octave.

and the latter HARMONY.

EXAMPLE OF THE LATTER

The Notes thus taken together are also called **CHORDS**.

FIGURE, LENGTH, AND RELATIVE VALUE OF NOTES, WITH THEIR RESPECTIVE RESTS. 5

NOTES. { Semibreve. Minum. Crotchet. Quaver. Semiquaver. Demi-Semiquaver.

RESTS. {

There is a certain proportion assigned to the Notes and their respective Rests for the purpose of regulating the system of Time, which will be better elucidated by the following Table, which shews their true proportions.

Value of the Semibreve.....The Semibreve is equal to

.....2 Minums,

.....or 4 Crotchets,

.....or 8 Quavers,

.....or 16 Semiquavers,

.....or 32 Demi-Semiquavers.

Value of the Minum.....The Minum is equal to

.....2 Crotchets

.....or 4 Quavers

.....or 8 Semiquavers

.....or 16 Demi-Semiquavers.

Value of the Crotchet.....The Crotchet is equal to

.....2 Quavers

.....or 4 Semiquavers

.....or 8 Demi-Semiquavers.

Value of the Quaver.....The Quaver is equal to

.....2 Semiquavers

.....or 4 Demi-Semiquavers.

Value of the Semiquaver.....The Semiquaver is equal to

.....2 Demi-Semiquavers.

A Dot after a Note, or Rest, makes the Note or Rest half as long again.

EXAMPLE. {


Written

Played

A second Dot is half the first

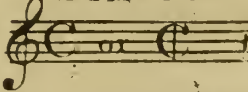
A Tie placed over two Notes of the same pitch, binds the second to the first; so that only the first is struck, but the Finger must be held down the full length of both.

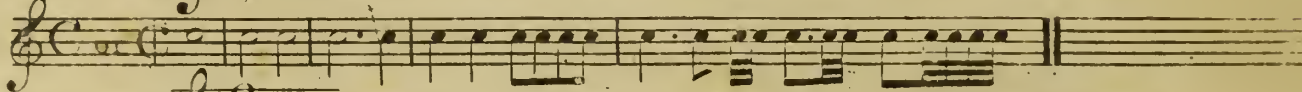
TIME and its DIVISION

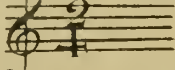
The BAR, made thus  divides a musical Composition into EQUAL portions of Time.

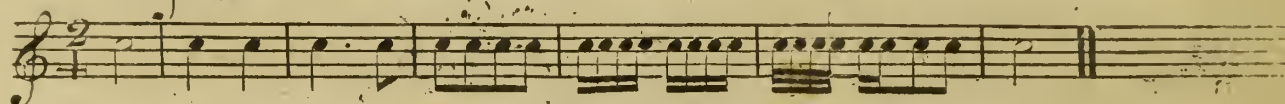
TIME is divided into two sorts; COMMON and TRIPLE; each of which is either Simple or Compound; and the character or sign, which denotes it, is placed at the beginning of every Composition, after the Clef.

SIMPLE COMMON TIME

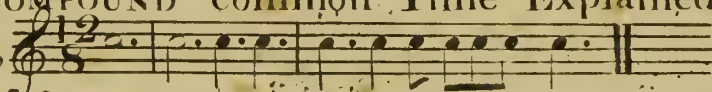
When marked thus  denotes, that each Bar contains one Semibreve, or its Equivalent.

EXAMPLE. 

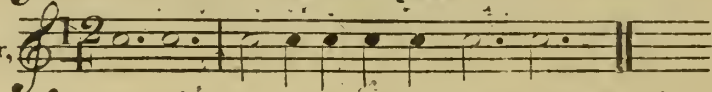
When marked thus  the Bar contains two Crotchets or its Equivalent.

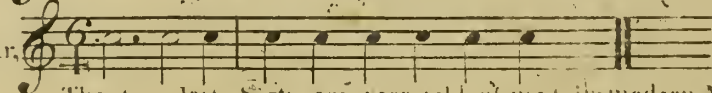
EXAMPLE 

COMPOUND common Time Explained.

1st SORT. Cont. 12 Quavers in a Bar,  or their Equivalent.

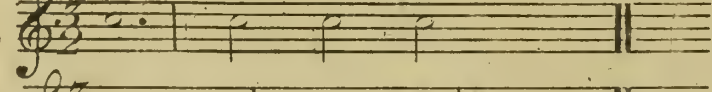
2nd SORT. Cont. 6 Quavers in a Bar,  or their Equivalent.

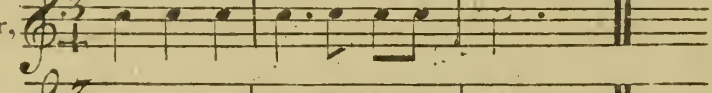
3rd SORT. Cont. 12 Crotchets in a Bar,  or their Equivalent.

4th SORT. Cont. 6 Crotchets in a Bar,  or their Equivalent.

The two last Sorts are very seldom used in modern Music.

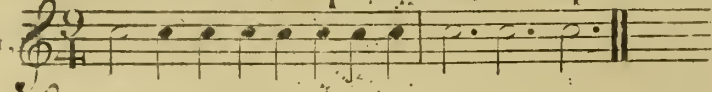
SIMPLE Triple TIME Explained.

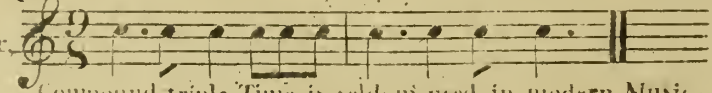
Three Minims in a Bar,  or their Equivalent.

Three Crotchets in a Bar,  or their Equivalent.

Three Quavers in a Bar,  or their Equivalent.

COMPOUND Triple TIME Explained.

Nine Crotchets in a Bar,  or their Equivalent.

Six Quavers in a Bar,  or their Equivalent.

Compound triple Time is seldom used in modern Music.

The figures, which mark the Time, have a reference to the Semibreve; the lower number showing into how many parts the Semibreve is divided; and the upper number, how many of such parts are taken to fill up a bar. For EXAMPLE $\frac{2}{4}$ denotes, that the Semibreve is divided into four parts, namely, four Crotchets; and that two of them are taken for each Bar: Likewise $\frac{3}{8}$ indicates, that the Semibreve is divided into eight parts, namely, eight Quavers; and that three of them are adopted to complet a Bar.

The FIGURE of 3 placed over three Crotchets, Quavers or Semiquavers

thus  called TRIPLETS, denotes, that the

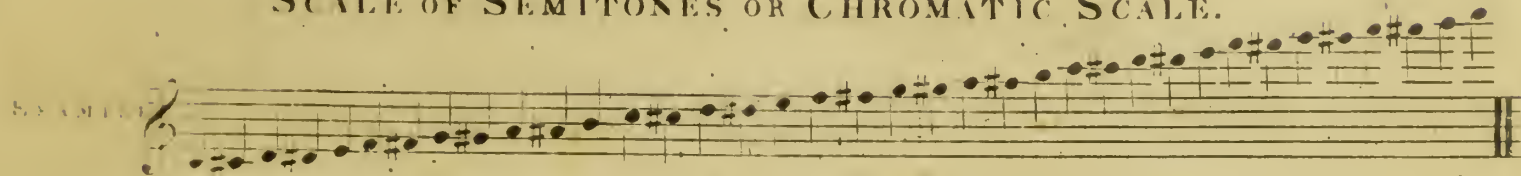
three Crotchets must be performed within the time of two common Crotchets; the three Quavers within the time of two common Quavers; and the three Semiquavers within the time of two common Semiquavers. The figure of 6 denotes that six Notes must be performed within the time of four of the same kind.

ACCIDENTS.

Each Sound may be altered by adding any of the following Signs.

A **SHARP** (\sharp) placed before a **Note**, raises it a **Semitone** (or **Half-tone**.)

SCALE OF SEMITONES OR CHROMATIC SCALE.



34. The long Keys of the Piano Forte, or Harpsichord, are commonly called the **Natural Keys**, though they occasionally serve for Sharps and Flats; and the short Keys, are called **Sharps** and **Flats**, being used only for Sharp and Flat Notes..

If a **Sharp** be placed before **C**, the Note is called **C Sharp**; and is found on the Instrument between **C Natural**, and **D Natural**; being one of the short Keys. **D Sharp** is the short Key between **D** and **E**; but between **E** and **F**, there is no short Key, nor is it wanted: for the Interval between **E** and **F**, is but a **Semitone**; and therefore when we want **E Sharp**, we strike the Key generally called **F Natural**. **F Sharp** will be found between **F Natural**, and **G Natural**. **G Sharp** between **G** and **A Natural**. **A Sharp**, between **A** and **B Natural**; and **B Sharp** is under the same Predicament as **E Sharp**; we therefore strike **C Natural** for it.

A **FLAT** (\flat) placed before a Note, lowers it a **Semitone** or **Half-tone**; and if the Note is **B**, to which the Flat is prefixed, it is then called **B Flat**; and it is found between **B Natural** and **A Natural**, being one of the short Keys.

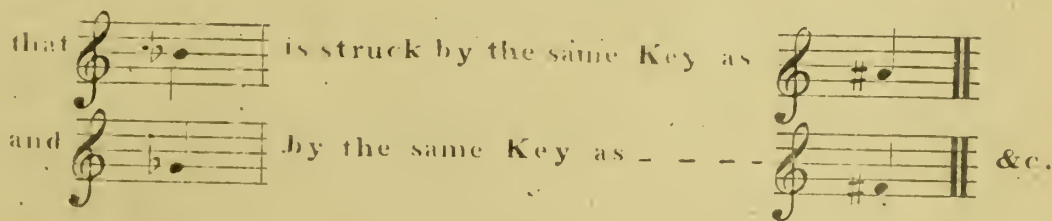
Rule: Every Flat is found by going one **Semitone** lower; that is, towards the **Left Hand**; and every Sharp, by going one **Semitone** higher; that is, towards the **Right Hand**.

A **Double (or Chromatic) SHARP** ($\sharp\sharp$) raises the Note two **Semitones**; and therefore, if it be **F** double Sharp, we strike **G Natural**; &c.

A **Double FLAT** ($\flat\flat$) lowers the Note two **Semitones**; and therefore we go as much to the **Left** for a **Double Flat**, as we did to the **Right** for a **Double Sharp**.

A **NATURAL** (\natural) takes away the Effect of a Sharp, or Flat; whether single or double. And $\sharp\sharp$ or $\flat\flat$ reinstates the single Sharp or Flat.

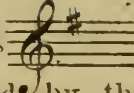
It must be observed now that

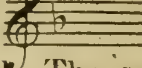


Now the Inconvenience of charging the memory with the various uses of the same Keys, is but small; when compared with the Impracticability of performing on an Instrument, furnished with Keys, perfectly corresponding with every Flat and Sharp, single or double, which Composition may require.

A method, therefore, has been adopted in tuning, called **TEMPERAMENT**; which by a small deviation from the Truth of every Interval, except the Octave, renders the Instrument capable of satisfying the Ear in every Key.


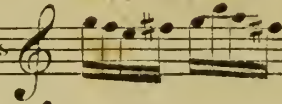
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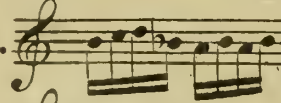
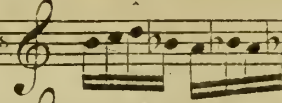
When a Sharp is placed close to the Clef thus  it affects every F throughout the piece; except where the Sharp is contradicted by the Natural.

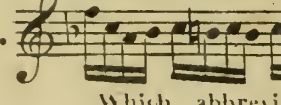

When a Flat is placed by the Clef  it affects every B throughout the piece; except where contradicted by the Natural. The same rule holds, when more Sharps or Flats are placed at the Clef.

When a Sharp, Flat, or Natural is prefixed to a Note, in the course of a piece, it affects all the following Notes of the same name contained in the same Bar: it is then called an accidental Sharp, Flat, or Natural.

N.B. The Notes affected by Sharps or Flats still retain their names with the addition only of Sharp or Flat, as F Sharp, B Flat, &c.



1st EXAMPLE.  is played as if written thus 

2nd EXAMPLE.  as if written thus 

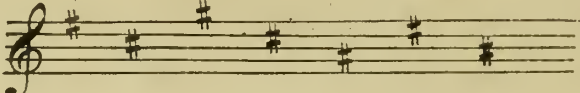
3rd EXAMPLE.  as if written thus 

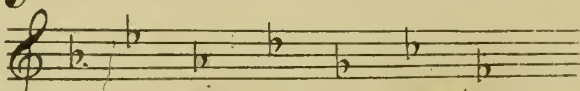
Which abbreviations are a modern Improvement.

The foregoing rule extends even to the first Note of the subsequent Bar, when the affected Note is the last of one Bar, and the first of the next.

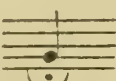


EXAMPLE.  as if written thus 


And the same with Flats and Naturals.

The order of SHARPS,  Descending by 4th and Ascending by 5th at the Clef.



The order of FLATS,  Ascending by 4th and Descending by 5th at the Clef.

Various other Marks.

The PAUSE  or  renders the Note longer at pleasure; and in certain cases, the Composer expects some Embellishment from the Performer; but the Pause on a Rest  only lengthens, at pleasure, the silence.

The SIGN or Repeat  is a reference to a passage, or strain, to which the performer is to return: The Italian words *AL SEGNO* or *DAL SEGNO*, denotes such a return.

The DOUBLE BAR  marks the end of a Strain; or the conclusion of a Piece.



The dotted BARS  or  denote the Repeat of the foregoing, and following Strain.

When the BARS are marked thus  or  then the Strain, only on the side of the dots is to be repeated.

Style, Graces, and Marks of Expression, &c.

The nice degrees of more and less, however, depends on the character, and passion of the Pièce; the style of which must be well observed by the Performer.

N B. When the Composer leaves the Legato, and Staccato to the Performers taste the best rule is, to adhere chiefly to the Legato; reserving the Staccato to give spirit occasionally to certain passages, and to set off the higher beauties of the Legato.

Chords marked thus:  are played as the preceding Chords, with the addition of a Note where the oblique line is put, as if written thus:  * written. played.

but the additional Note is not to be kept down. * written, played.

EXPLANATION

OF VARIOUS TERMS IN MUSIC.

List of terms mostly in use, to ascertain the velocity of every Composition—beginning by the slowest degree, which is Adagio—and gradually proceeding to the quickest, which is Prestissimo.

1. ADAGIO.	6. ANDANTE.	11. MAESTOSO.	16. SPIRITOSO.
2. GRAVE.	7. ANDANTENO.	12. CON COMMODO.	17. CON BRIO.
3. LARGO.	8. ALLEGRETTO.	13. ALLEGRO.	18. CON FUOCO.
4. LENTO.	9. MODERATO.	14. VIVACE.	19. PRESTO.
5. LARGHETTO.	10. TEMPO GIUSTO.	15. CONSPIRITO.	20. PRESTISSIMO.

A TABLE OF TECHNICAL TERMS by the ALPHABET.

A Tempo, in strict Time.

Adagio, the slowest Time.

Ad Libitum, at Pleasure.

Affetuoso, Tenderly.

Agitato, Agitated.

Allegro, quick Time.

Allegretto, not so quick as Allegro.

Al Segno, signifies to begin again at the 2. or Repeat, and finish at the double Bar, or the Pause.

8vo. an Octave higher than written.

Amoroso, or *Tenderment*, nearly as *Affetuoso*.

Andante, rather slow and distinct.

Andantino, a little quicker than *Andante*.

Arioso, in the Style of an Air.

Arpeggio, or *Arpegiato*, requires that the Notes of a Chord be played successively.

Assai, to augment the quickness or slowness, as *Allegro Assai*, very brisk; *Largo Assai*, very slow.

Bar, play those bars twice, over which it is placed.

Brilliant, in a brilliant Style.

Brio, Spirit, as *Con Brio*, with Spirit.

Cantabile, in a vocal Style.

Canzonetta, a sort of common Air.

Capriccio, an Extemporaneous, or piece of Music, in which the Author, without any Restraint of Time, gives Liberty to his Fancy, nearly the same as *Preludium*.

Coda, Conclusion or Appendix.

Con Commode, with ease.

Crescendo poi Calando, or > a gradual Rise and Fall of the Sound.

Crescendo Rinforzando, or < a gradual Rise of the Sound.

Da Capo, signifies to begin again, and end with the first part.

Diminuendo Calando, or > a gradual Fall of the Sound.

Direct (W) shews the place of the first note in the next Stave.

Dolce, or *Dol:* sweetly, tenderly.

Di Molto, very, as *Allegro Di Molto*, very fast; *Largo Di Molto*, very Slow.

Duet, *Duetto* or *Duo*, a Piece for two Parts, either Vocal or Instrumental.

Finale, the Last Movement of a musical piece.

Finis, Fine, Fin, denote the End of any Move-

ment or Piece.

F. or *Forte*, Loud.

F F. or *Fortissimo*, very Loud.

Fuga, or *Fuge*, a particular species of Com-
position, wherein the subject being
led by one Part, is repeated again by
the other parts.

Fuoco, Fire, as *Con Fuoco*, with Fire.

Giusto, Just, Exact; as a *Tempo Giusto*, in
just and exact Time.

Grave, very slow Time.

Grazioso, in a graceful, pleasing Style.

Gusto, Taste, as *Con Gusto*, with Taste.

Largo, slow.

Larghetto, not so slow as *Largo*.

Legato, Slur'd, a Style of playing in op-
position to staccato.

Lentamente, rather Slow.

Lento, a little quicker than *Largo*.

Lento, the passage over which this is
written should be played slower, and
with much expression.

Loco, after having played the Octave above
to play the Note again as they are written

Largo Assai, very slow and solemn.

Maestoso, *Majestic*, in a bold Style.

Mancando, decreasing in sound, see *Diminuendo*.

March, *March*, a Military Air; generally
played by Wind Instruments.

Ma, But.

Meno, Less.

Mesto, in a Melancholy Style

Mezzo Forte or *m.f.* rather loud.

Mezzo Piano or *m.p.* rather soft.

Moderato, Moderately.

Molto, Very, see *di Molto*.

Minuett, or *Minuetto*, a serious Dance of
a moderate movement in Triple Time.

Music, a Musician or Music Master.

Non, Not, as *Non Troppo Presto*, not too quick

Non Troppo Largo, not too slow

Obligato, that part of a composition which
is intended to shew the effect of some
particular Instrument, or the skill and
abilities of the performer.

Overture, a piece of Music Composed for
Instruments in Eight or more parts.

Perdendosi, see *Calando*.

Piano, or *P.* Soft.

P. Assai, or *Pianissimo*, very soft.

Piu, More.

Poco, Little; as *Poco Piu*, a little more.

Pomposo, in a Grand Style.

Presto, very quick.

Prestissimo, quicker than *Presto*.

Primo, First.

Primo Tempo, according to the Original Time.

Quasi, in the manner of: as *Quasi Andante*,
in the manner of *Andante*.

Rallentando, gradually slackening the Time.

Rondo, *Rondeau*, a piece of Music in which
the first Part is repeated once or oftener,
in the course of the Movement; and with
which it finally ends.

Rinforza, or *R.F.* to reinforce or increase the
streight of tones or Sounds.

Scherzando, in a playful manner.

Segue, to continue or follow.

Semplice, with Simplicity.

Senza, Without.

Sforzando, particular stress on the Note
so marked

Siciliana, a Pastoral Movement in Com-
pound Common Time

Smorzato, *Smorzando*, smoothing away
the Sound.

Sostenuto, to sustain the Sound by keeping
the fingers down on the keys.

Spirito, with Spirit.

Spiritoso, with much Spirit.

Staccato, the reverse to *Legato*, see *P. 9.*

Tacet, be Silent.

Tempo, Time, in respect of Measure and Bars.

Tenute, or *Tenuto*, to hold a Note, as *Sostenuto*.

Thema, the original Air or Subject, upon
which Variations are made.

Trio, three Parts, or the third Movement of
a Minuett.

Tremando, Trembling.

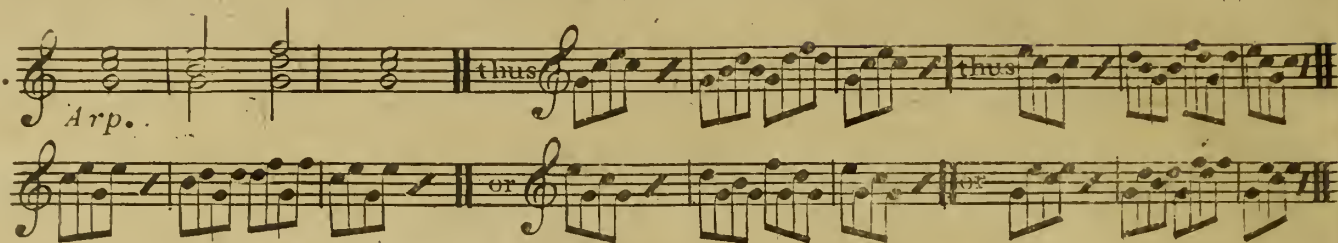
Variatione, *Variazioni*, Variations on any
Air or Tune, keeping always the same
fundamental Bass.

Volta Subito, turn over quickly.

Vivace, Lively.

Vigoreoso, lively and firm.


ARPEGGIO, or ARPEGGIATO, requires that the Notes of a Chord shall be played successively; which may be done in various ways.


EXAMPLE. 

Octava. All' *S^a*, *S^a* Alta, set over a passage, means that the Notes are to be played an octave higher; and *Loco*, that the Notes are to be played again as they are written.

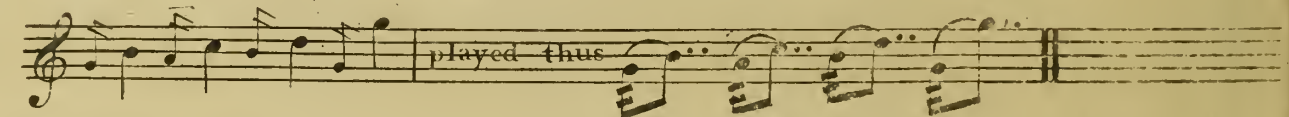
The APPOGGIATURA is a Grace prefixed to a Note, which is always played Legato, and with more or less emphasis; being derived from the Italian Verb Appoggiare, to lean upon; and is written in a small Note. Its length is borrowed from the following large Note, and in general, it is half of its duration; more or less, however, according to the expression of the passage.

APPOGGIATURAS and other GRACES in small Notes explained.

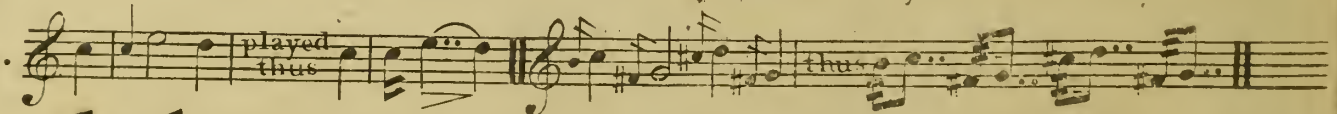


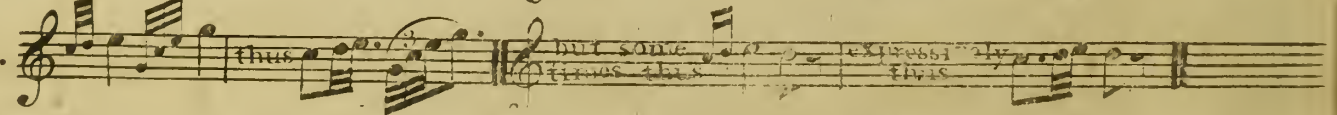
Sometimes 

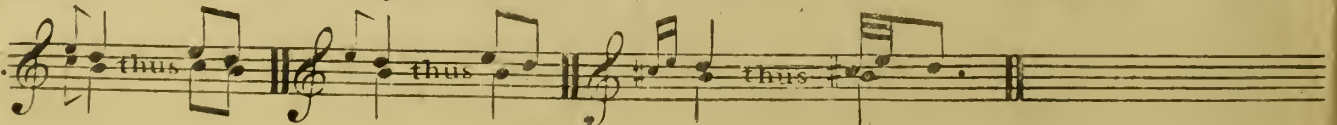
Sometimes the small Notes are added to give Emphasis.

EXAMPLE. 

N.B. The Finger or Thumb must be taken off immediately from the lower Notes.

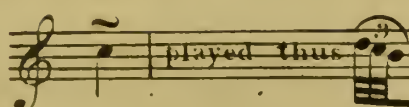

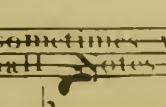
EXAMPLE. 



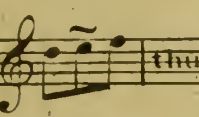

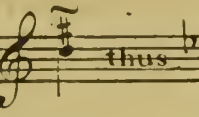
EXAMPLE. 

EXAMPLE. 

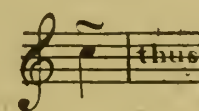
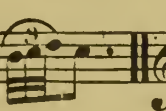
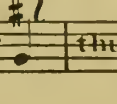
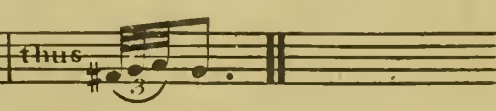
Explained in double Notes.

TURNS, SHAKES, and BEATS Explained.

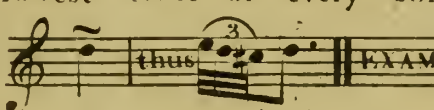
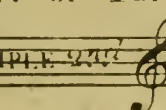
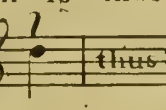
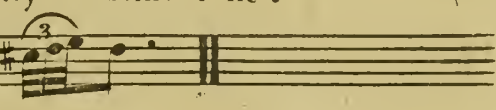
The TURN.  played thus  It is sometimes written in small Notes thus: 


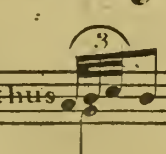
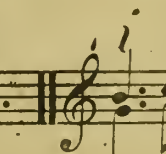

 thus  or  thus  thus 

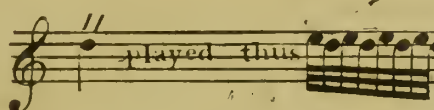
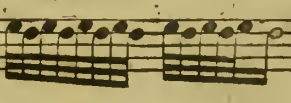
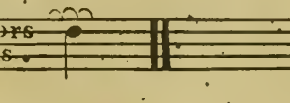
The plain Note and Turn  or  thus  The dotted Note turned. 

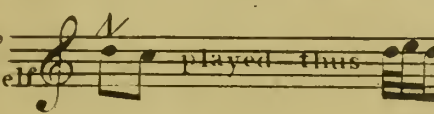
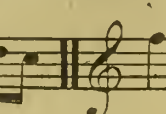
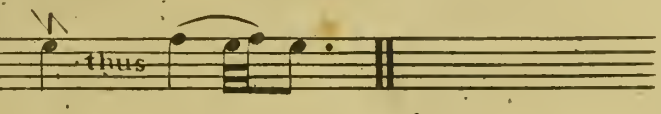
INVERTED TURNS.  thus  or  thus 


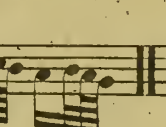
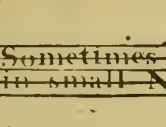

N B. The lowest Note of every sort of Turn is mostly a semi tone.

EXAMPLE 1st  thus  EXAMPLE 2nd  thus 

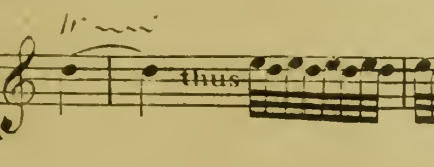
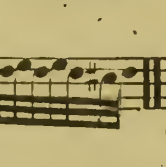
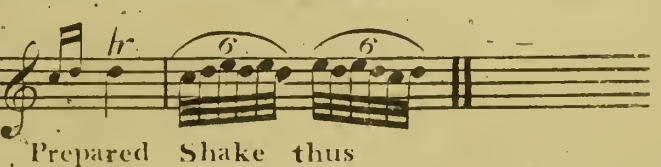
EXAMPLE in double Notes.  thus  thus  thus 

SHAKE.  played thus  Some Authors mark it thus. 

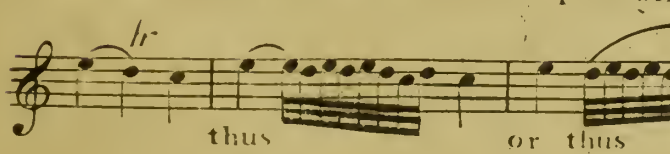
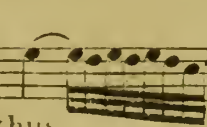
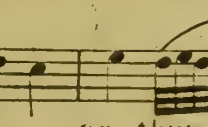

Short Shake, beginning by the Note itself  played thus  thus 

Transient or passing Shakes.  or  thus  Sometimes expressed in small Notes thus: 

Turned Shake.  or  or  or  played thus  and sometimes turned thus 

Continued Shake.  thus  Prepared Shake thus 

The Shake LEGATO with the preceding Note explained:

 thus  or thus  thus 

N B. The general mark for the Shake is this: *hr*; and Composers trust chiefly to the taste and Judgement of the performer, whether it shall be long, short, transient, or turned.

EXERCISE for the DOUBLE SHAKE.

With the Right Hand.

Seldom with the Right Hand.

The BEAT.

The length of the Beat is determined, like that of the other graces, by the circumstances of the passage.

N.B. When the Note preceding the Beat is an interval of a second, let the beat adopt it, whether it be a Semitone or a whole Tone.

EXAMPLE.

But when the Beat is on the first Note of a passage; or when it follows a Note, whose interval is greater than a second, it should be made with a Semitone; as the following Example will show.

EXAMPLE.

Lastly let us remark, that the Beat is seldom used in modern Music.

MAJOR AND MINOR MODES OR KEYS.

Vulgarly called SHARP and FLAT KEYS.

The Fundamental Note, called the TONIC or Key NOTE, of a Composition is either in the MAJOR, or MINOR MODE. An Exposition of the Scale in each Mode, will best explain their essential difference.

Ascending and descending scale in the Key of C MAJOR.

N.B. The Intervals in this Scale are in their simple state; but in the following, they are an Octave higher, and are called compound Intervals; still retaining their names of 2nd 3rd 4th &c. as in their simple state.

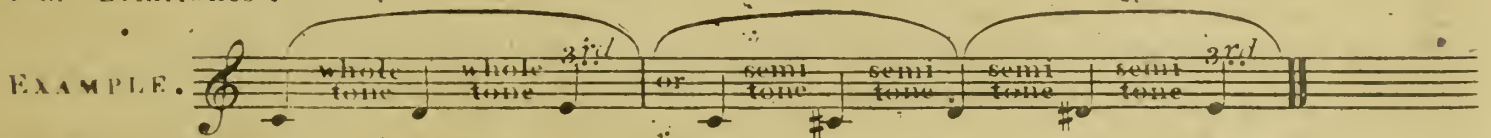
The figure 1; stands for a Note of the same pitch, called Unison; this last remark is confined to the foregoing Example.

Ascending and descending scale in the Key of A MINOR.

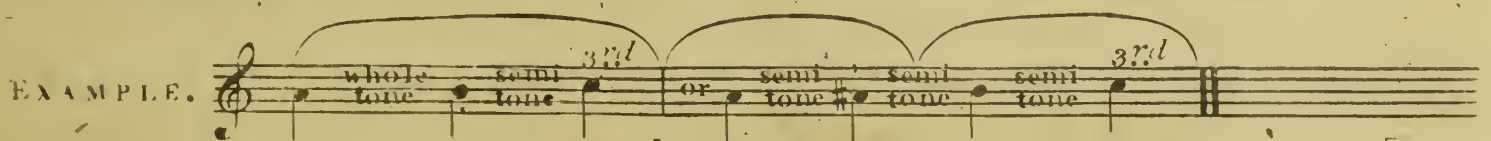
* N.B. Be very careful, in making the Shake, 520 not to move the Hand, but merely the Fingers.

The first difference, which strikes the Eye, is, that in the Major Key the Semitone lies between the 3rd and 4th, and between the 7th and 8th both ascending and descending; whereas in the Minor Key, it lies between the 2nd and 3rd, and between the 7th and 8th; ascending, but in descending, between the 6th and 5th, and between the 3rd and 2nd; Authors vary however in regard to the 6th and 7th of the Minor Mode.

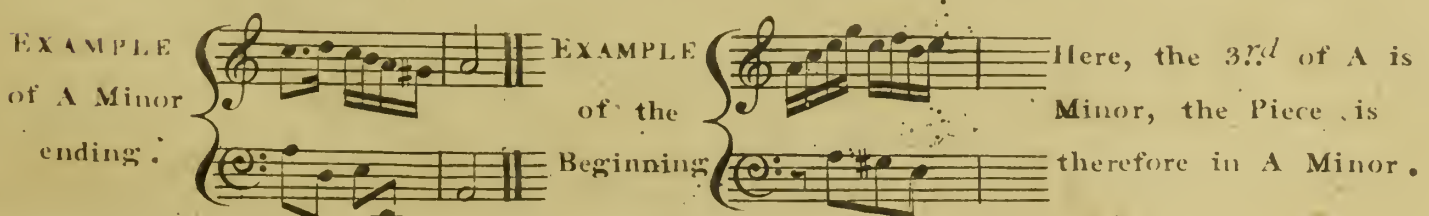
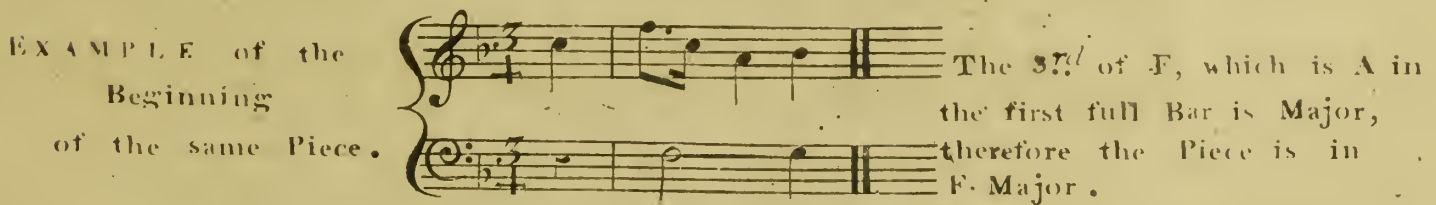
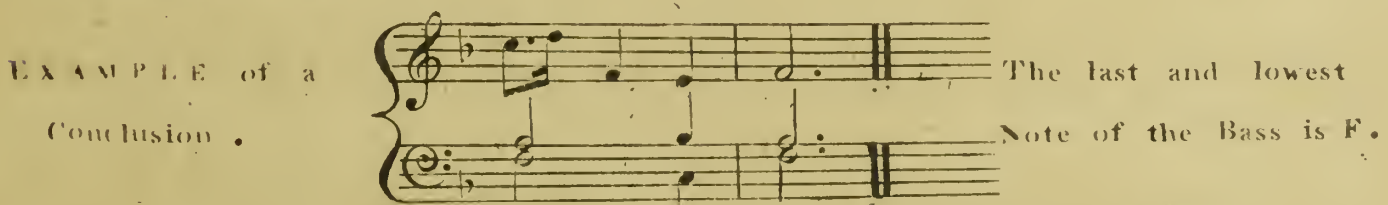
The essential and immutable difference, therefore, between the Major and Minor Key, is the Interval of the 3rd, which differs by a Semitone; for if we analyse the 3rd in the Major Scale, it will be found to contain two whole Tones; or four Semitones.



Whereas the 3rd in the Minor Scale, will be found to contain one whole tone with a Semitone; or three Semitones.



Now, the last, and if a Chord, the lowest Note of the Bass, in every regular Composition, is the Key Note, let the contents then of the first full Bar be examined, (Treble and Bass,) where, if the 3rd be Major, the piece is in such a Key Major.



N.B. Sometimes a Composition in a Minor mode may have a Major ending; for which reason, it is safer to examine the Beginning, in order to determine the Mode.

FINGERING.

To produce the best Effect, by the easiest Means, is the great Basis of the Art of Fingering. The Effect, being of the highest Importance, is first consulted; the way to accomplish it is then devised; and that mode of Fingering is preferable which gives the best Effect, tho' not always the easiest to the Performer.

But the Combination of Notes being almost infinite, the Art of Fingering will best be taught by EXAMPLES.

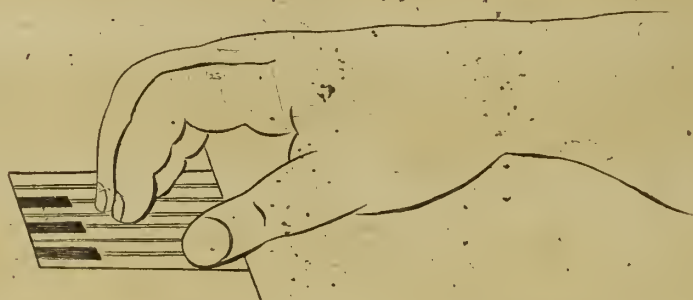
PRELIMINARY DIRECTIONS.

The Hand and Arm should be held in an horizontal position; neither depressing nor raising the Wrist: the seat should therefore be adjusted accordingly.

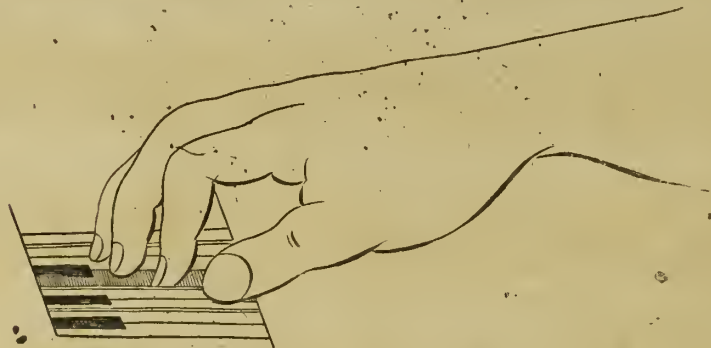
The Fingers and Thumb should be placed over the Keys, always ready to strike, bending the Fingers in, more or less in proportion to their length.

All unnecessary Motions must be avoided.

Position of the HAND ready to strike.

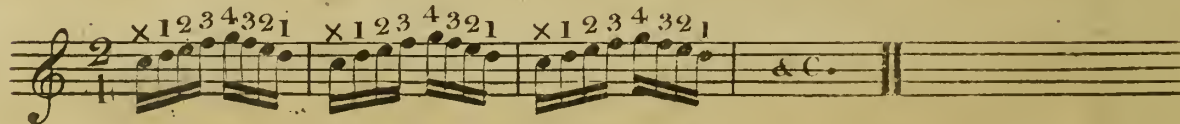


Position of the HAND when it strikes.

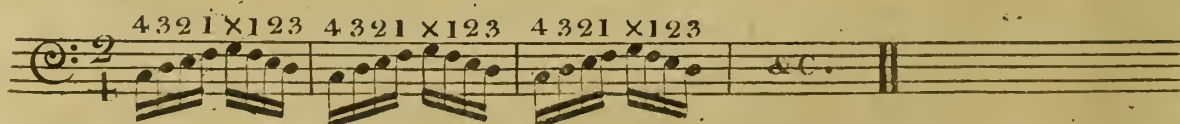


The X is for the Thumb, 1, 2, 3, 4, for the succeeding Fingers.

RIGHT HAND



LEFT HAND



N B. Every Note must be played even, in regard to Time, and with equal Strength.

SCALES in all the MAJOR KEYS, with their relative MINORS .

C, major. **A, minor.**

G, major. **E, minor.**

D, major. **B, minor.**

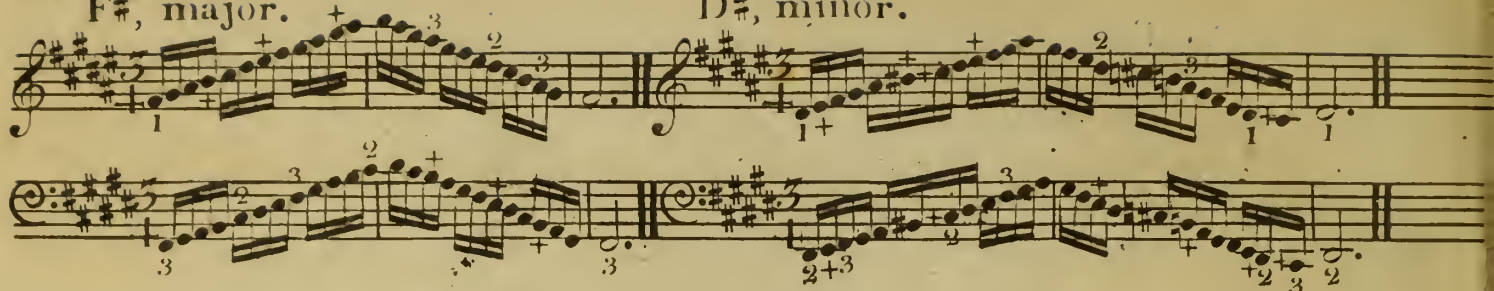
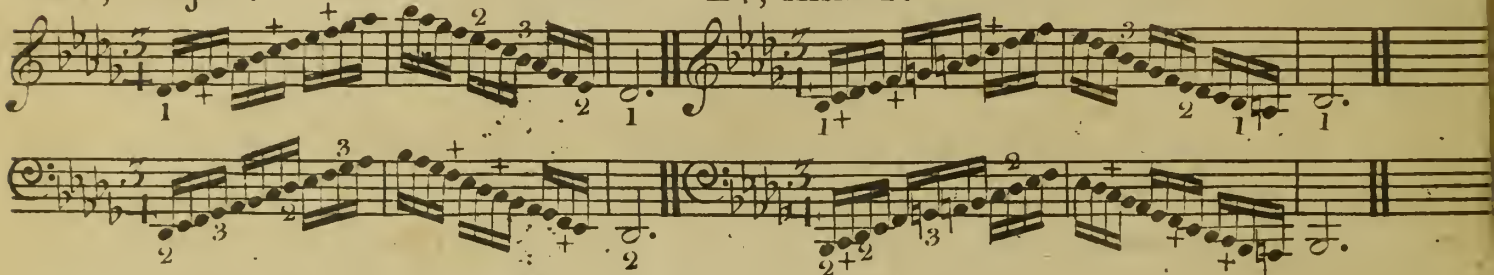
A, major. **F#, minor.**

E, major. **C#, minor.**

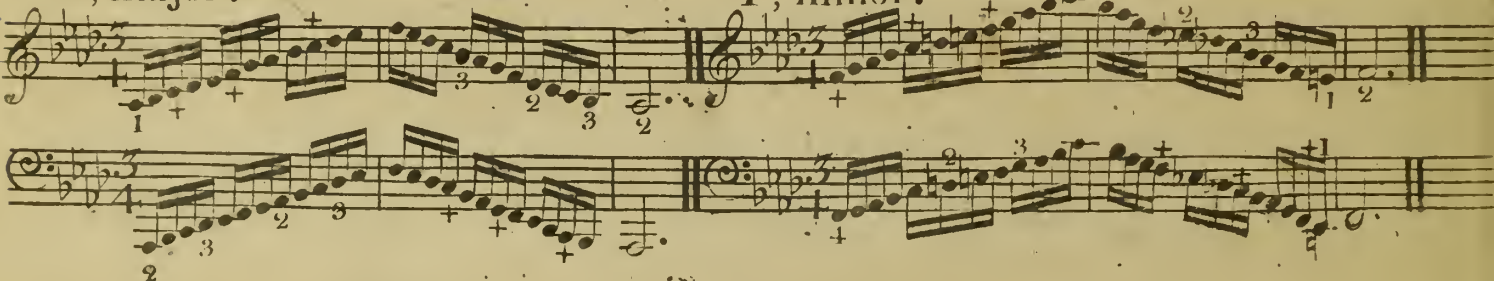
B, major. **G#, minor.**

N B. The $\sharp\sharp$ means that the double Sharp is taken away, and that the Note is to be played with a single Sharp. The single Flat is reinstated in a similar Manner, after the double Flat, as has been before remarked.

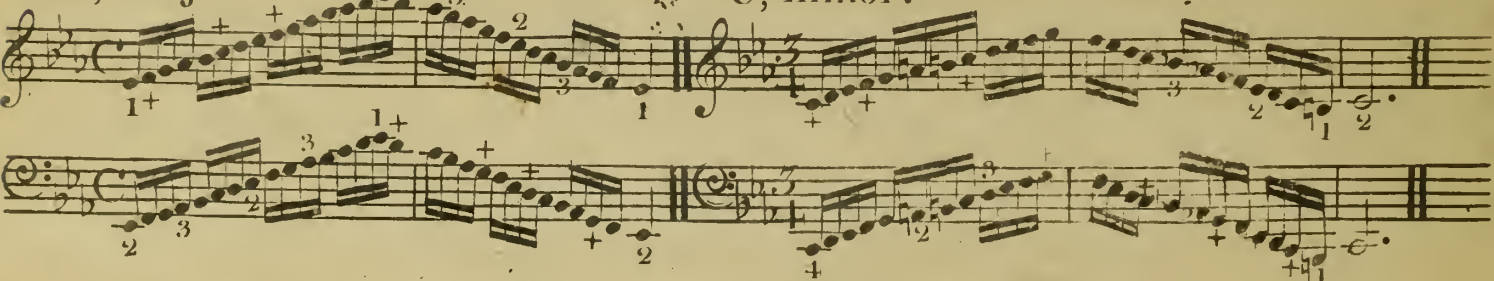
18

F \sharp , major.D \sharp , minor.D \flat , major.B \flat , minor.A \flat , major.

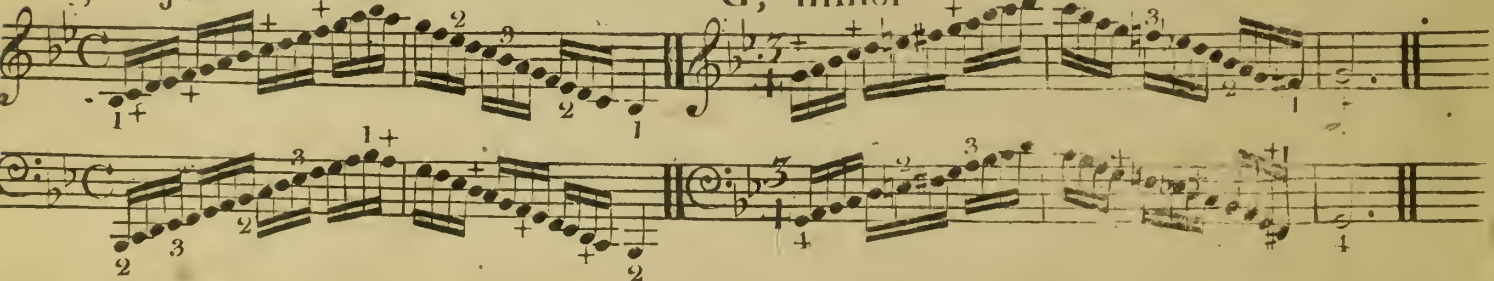
F, minor.

E \flat , major.

C, minor.

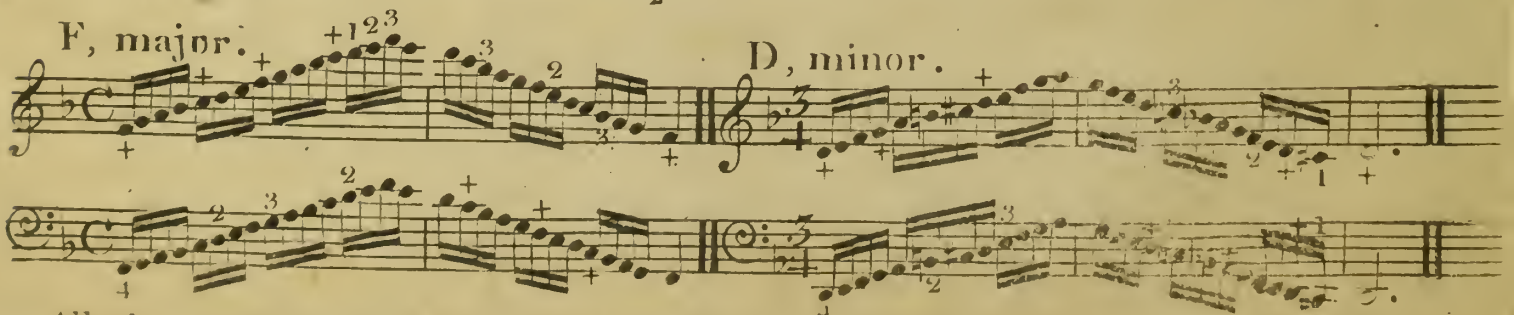
B \flat , major

G, minor



F, major.

D, minor.



All the preceding Scales should be extended, in Practising, two or three Octaves more, as likewise the Scale of Semitones.

GAMUT for exercising both HANDS together, very quick.

The Gamut exercise consists of two systems of musical notation. Each system has a treble and bass staff. The first system shows an ascending scale from C4 to C5, and the second system shows a descending scale from C5 to C4. Fingerings are indicated by numbers 1-4 above or below the notes. The key signature has one sharp (F#).

EXERCISE for ascending by thirds with both HANDS together, very quick.

This exercise is written for both hands together on a grand staff. It consists of two systems of musical notation. Each system shows an ascending scale by thirds, starting from C4 and ending at C5. Fingerings are indicated by numbers 1-3. The key signature has one sharp (F#).

N.B. The Chromatic Gamut can never be ascended by thirds unless by Minor thirds.

EXERCISE for accustoming the two HANDS to go together in the space of an OCTAVE.

This exercise is written for both hands together on a grand staff. It consists of three systems of musical notation. The first system is labeled 'C, maj. 2 Ascending' and shows an ascending scale by octaves. The second system is labeled 'C, maj. Descending' and shows a descending scale by octaves. The third system is labeled 'G, maj. Ascending' and shows an ascending scale by octaves. Fingerings are indicated by numbers 1-4. The key signature has one sharp (F#).

✱ Chromatic SHARP (♯20) Explained. see Page seven.

20 G. maj. Descending.



D, maj. Ascending.



D, maj. Descending.



A, maj. Ascending.



A, maj. Descending.



E, maj. Ascending.

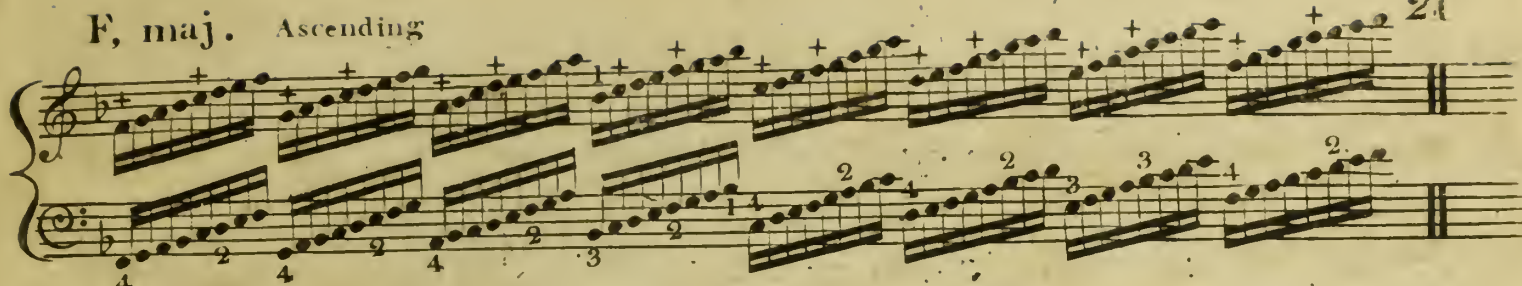


E, 4 maj. Descending.



F, maj. Ascending

21



F, 3 maj. 4 Descending



General Remarks on the foregoing Scales . Page 17 & 18.

The Right Hand has the Thumb on the Key Note or Tonic, and on the fourth of the Key Note, in the following Major and Minor Keys: C, G, D, A, E, and B.

In all Major Keys with one or more Flats, the Thumb is put on C, and F.

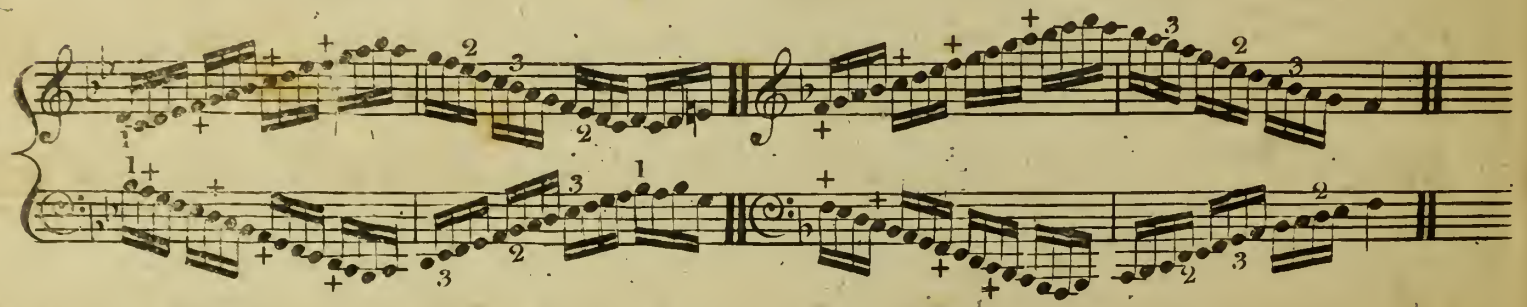
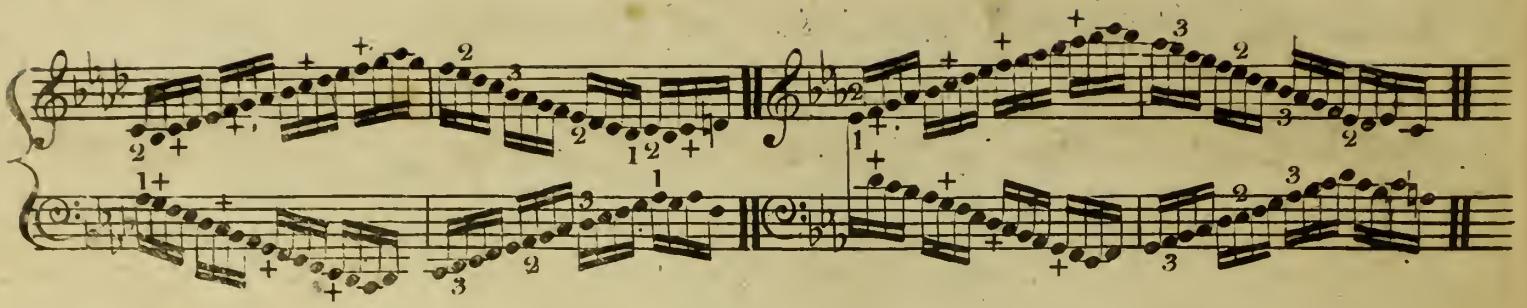
The Left Hand has the Thumb on the Key Note, and on the fifth of the Key, in the following Major and Minor Keys: F, C, G, D, A, and E.

In the Major Keys of B \flat , A \flat , and D \flat , the Thumb is put on the 3 rd and 7 th of the Key.

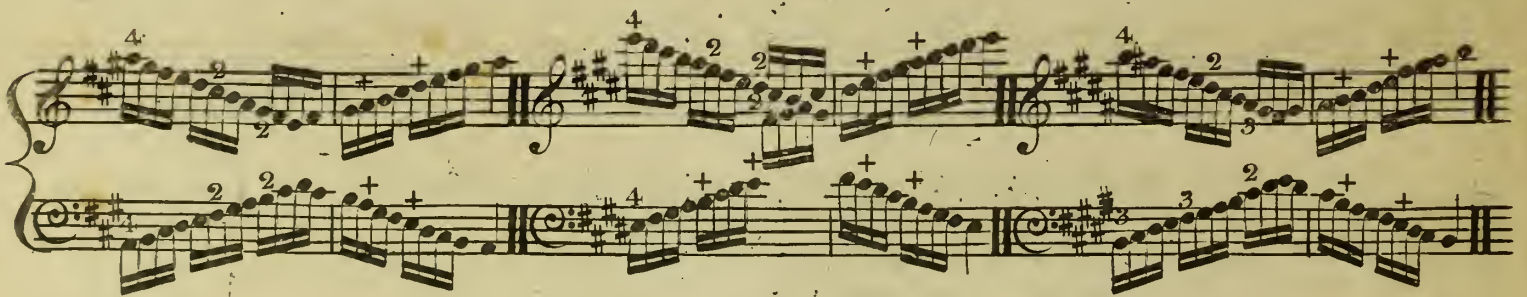
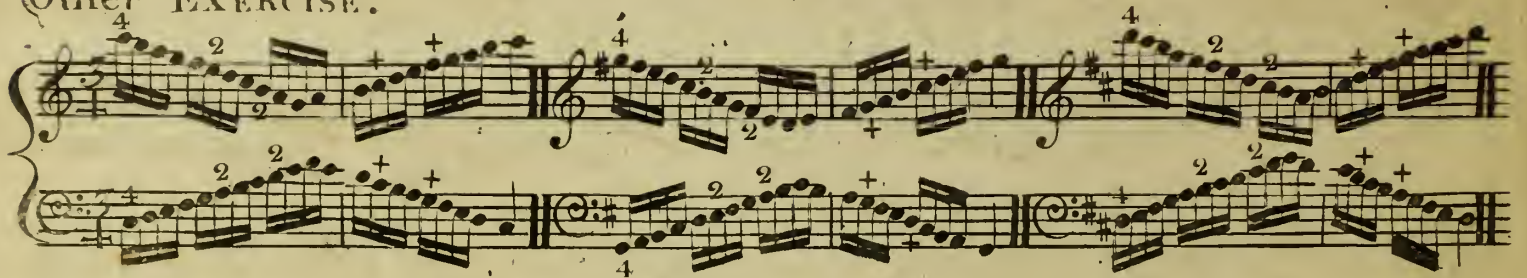
E X E R C I S E

to accustom the two HANDS to go in contrary directions.





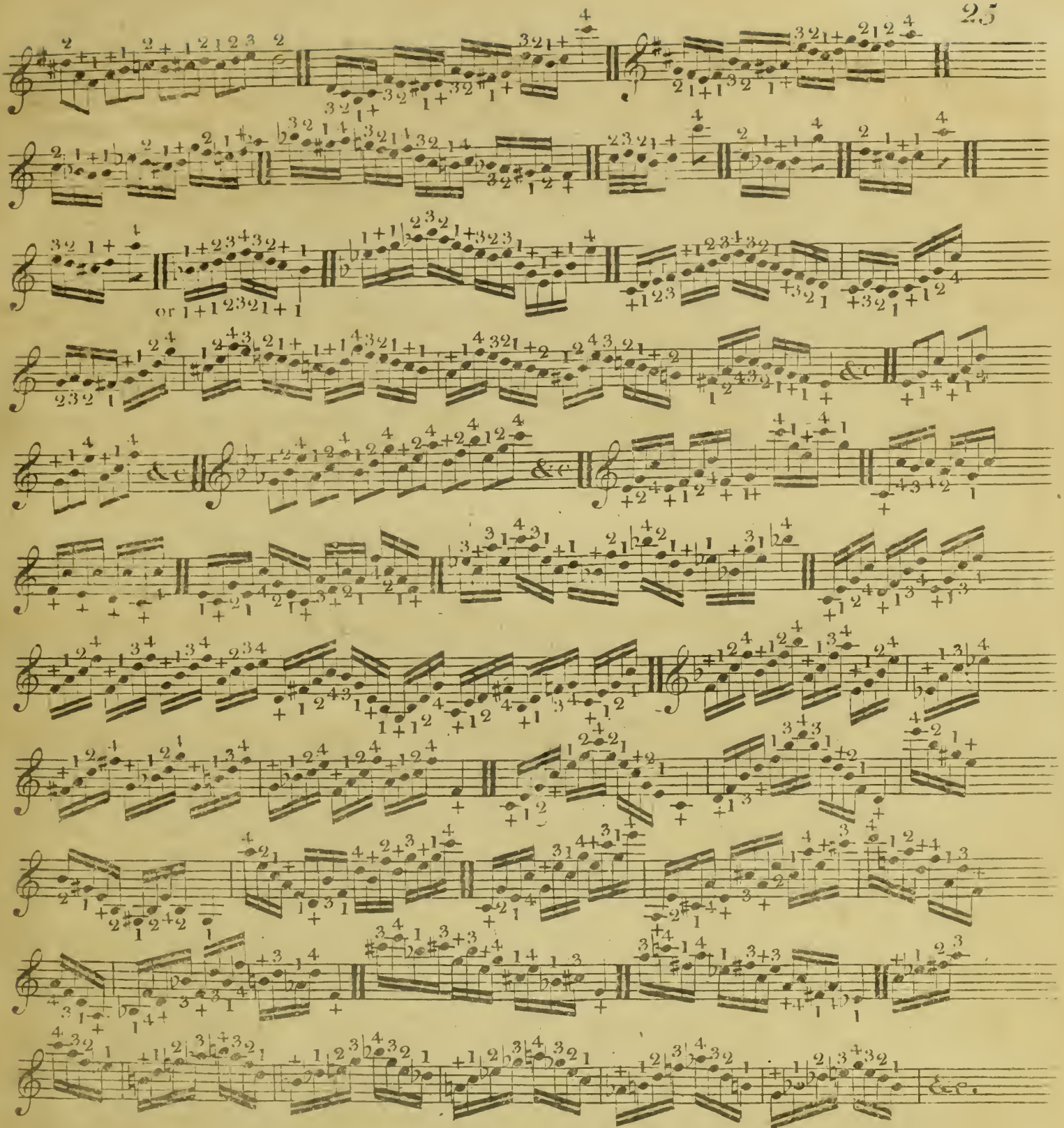
Other EXERCISE.



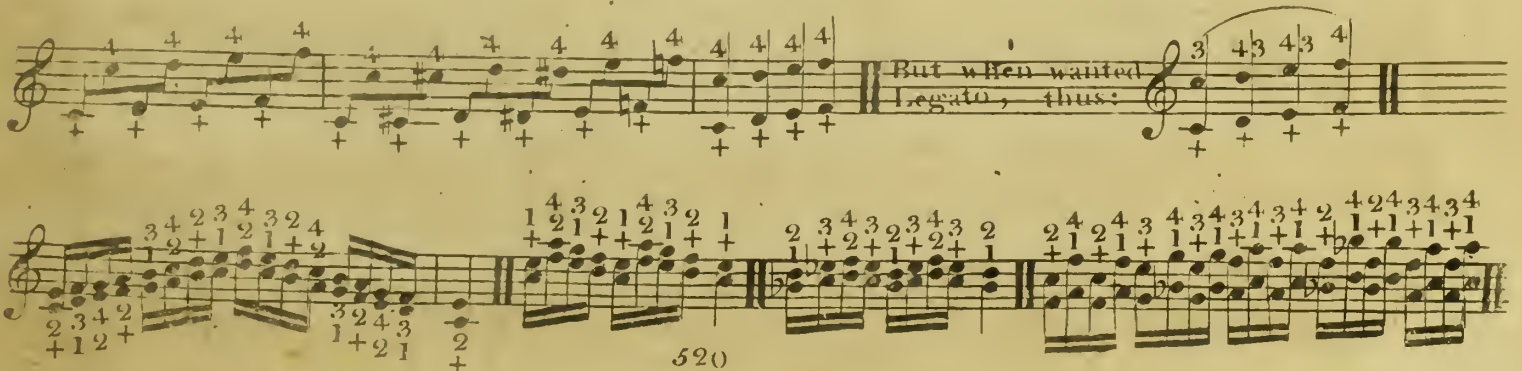
EXERCISE and EXAMPLES where it is necessary to deviate from the established principles of Fingering.

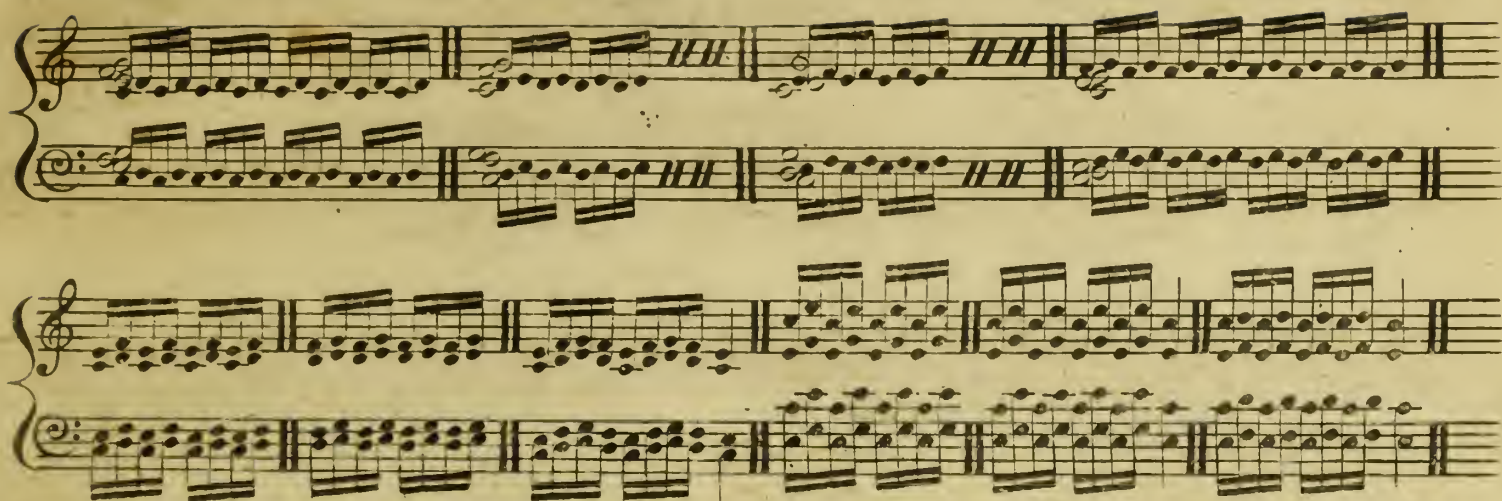
It must have been observed by the Scholar, from the foregoing exercises, that the thumb is most used in ascending and descending the octave; it being the shortest, the fingers can easily pass over it.

In certain cases, however, the fourth finger supplies the place of the thumb, (*particularly in Legato passages*) as the following exercise will shew.



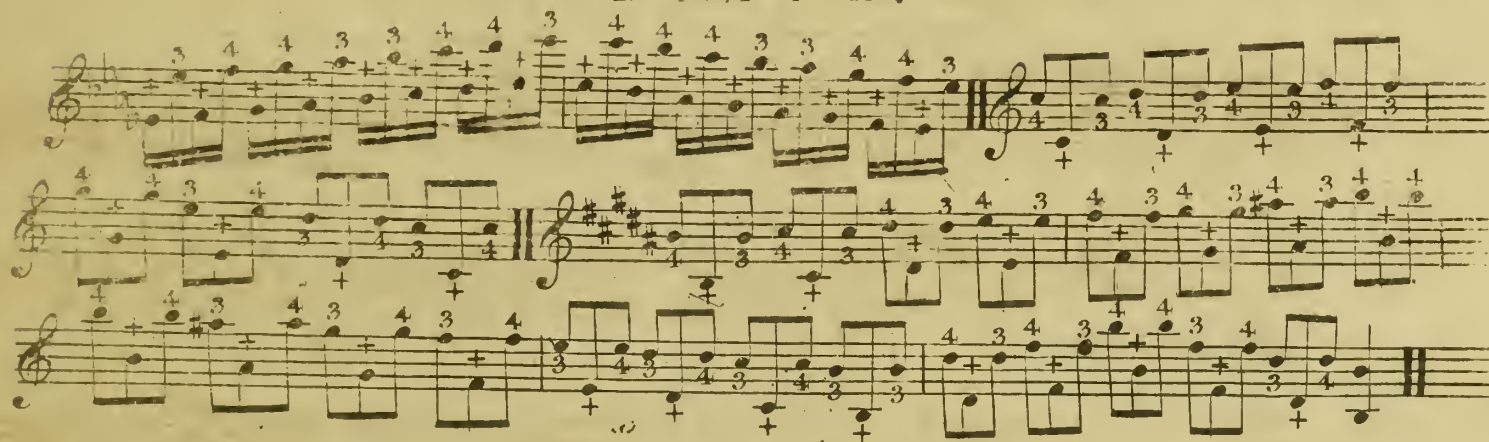
Downward nine or ten Bars longer, keeping down the Thumb and every Finger as long as possible; being one of the best Exercises for opening the Hand.





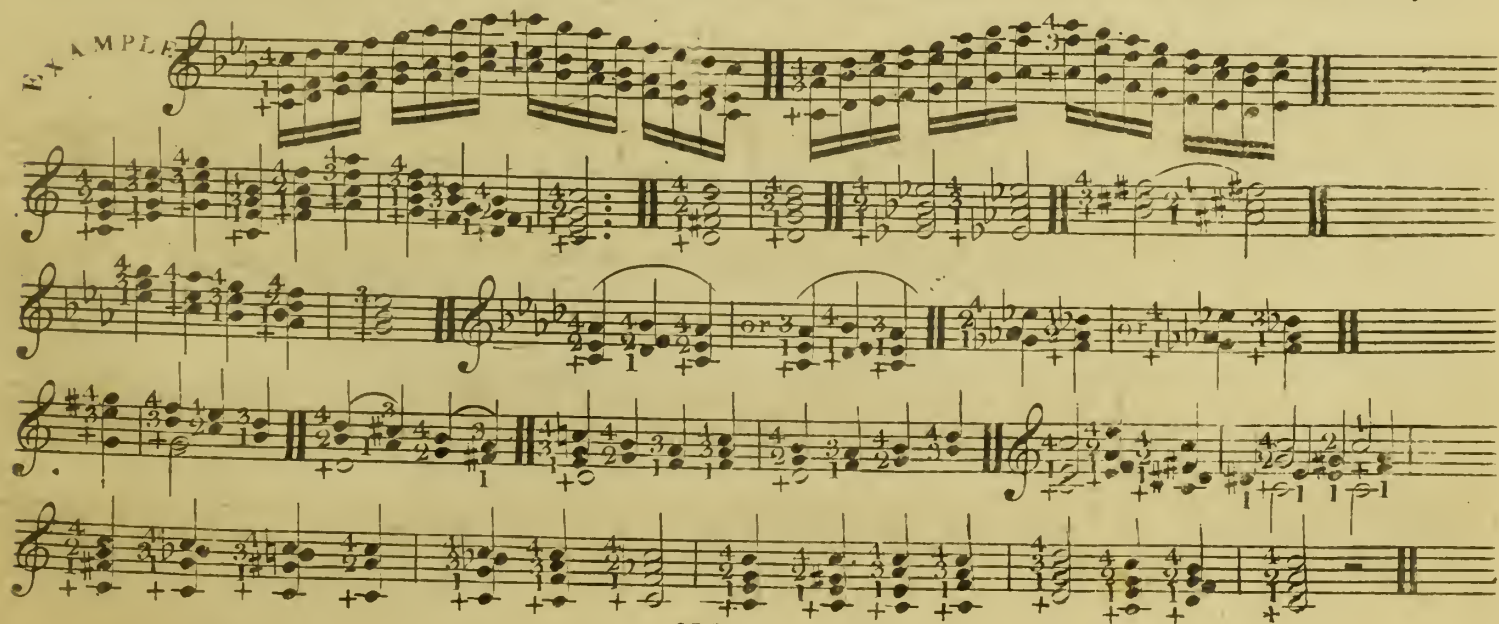
When there is a succession of Octaves to be played by the same hand, in a Key which contains Flats or Sharps, it is necessary to use the 3^d Finger for the black Keys and the 4th for the white, in order to facilitate the execution of such passages in quick movements.

E X A M P L E .



Of Fingering the CHORDS .

It is necessary, in Fingering the CHORDS; to place the Fingers in such a manner, that the position of the Hand may not appear constrained. See the following example.



In a succession of Chords the highest notes of which form the Air, it is generally necessary to play them arpeggio, as the following example will shew.

RIGHT HAND. EXAMPLE of Chords.

LEGATO. ANDANTE.

LEFT HAND.

Sometimes Chords occur of so great an extension, that it is impossible for a small hand to reach all the notes. In these cases the pupil must be careful not to omit the upper notes of the right Hand, nor the lower notes of the Left; those being the notes most essential to the Air and the Harmony.

EXAMPLE.

RIGHT HAND. Extension. ANDANTE.

LEFT HAND.

EXECUTION.

In C. major.

by G.C.

LESSON

I.

MODE + RITTO

First system of Lesson I. Treble staff: 2, 2, 1, 3, 2, 2, 1, 2, 1, 3, 2, 1, 4, 2, 1, 3. Bass staff: 1, 3, 4, 3, 3, 4, 3, 3. Both staves end with repeat signs.

Second system of Lesson I. Treble staff: 2, 1, 4, 2, 1, 3, 2, 1, 2, 1, 3, 2, 2, 1, 2, 1, 3, 2, 1. Bass staff: 3, 3, 3, 1, 3, 3, 4, 3, 4, 3. Both staves end with repeat signs.

LESSON

II.

Con Commodo.

by G.C.

First system of Lesson II. Treble staff: 2, 3, 1, 2, 2, 1, 2, 3, 1, 2, 1. Bass staff: 4, 2, 2, 3, 1, 1, 4, 2, 2, 3, 1, 1, 4, 2, 1, 4, 2, 4. Both staves end with repeat signs.

Second system of Lesson II. Treble staff: 4, 3, 2, 1, 4, 3, 2, 1. Bass staff: 4, 2, 2, 3, 1, 1, 4, 2, 2, 3, 1, 1, 4, 2, 2, 3, 1, 1. Both staves end with repeat signs.

Third system of Lesson II. Treble staff: 2, 3, 1, 2, 2, 1, 2, 3, 1, 2, 1. Bass staff: 4, 2, 2, 3, 1, 1, 4, 2, 2, 3, 1, 1, 4, 2, 1, 2, 2. Both staves end with repeat signs.

LESSON

III.

Allegro.

First system of Lesson III. Treble staff: 2, 2, 2, 3, 1, 1, 2, 2, 2, 3, 3, 1, 4, 3, 2, 1, 4, 2, 2, 3, 1, 1, 2, 4, 2. Bass staff: 1, 1, 3, 3, 4, 4, 3, 3, 1, 1, 1, 1, 1, 1, 1, 1. Both staves end with repeat signs.

Second system of Lesson III. Treble staff: 1, 1, 4, 2, 2, 3, 3, 1, 4, 3, 2, 1, 2, 1, 3, 1, 2, 4, 2, 1, 1, 2, 1, 3, 1, 4, 3, 2, 1. Bass staff: 3, 3, 4, 4, 3, 3, 1, 1, 3, 3, 4, 3, 3, 4, 3, 3. Both staves end with repeat signs.

LESSON

ANDANTE.

IV.

LESSON

VIVACE.

V.

LESSON VI. 31
by G.G.

Measures 1-8 of Lesson VI. Treble staff: 2 1 3 2 1 2 1 3 2 1 2 1 3 4 3 2 1 2 1 3 2 1 2 1 3 2 1. Bass staff: 4 4 4 2 1 4 1 2 3 4 4 4 4.

Measures 9-16 of Lesson VI. Treble staff: 1 2 1 2 3 1 4 3 2 1 4 3 2 1 2 3 2 1 2 3 2 1 2 3 1 4 3 2 1. Bass staff: 2 1 4 4 3 4 2 1 2 4 3 2 1 2 3 1 4 3 2 1.

Measures 17-24 of Lesson VI. Treble staff: 4 2 3 4 3 1 2 3 2 1 2 3 2 1 2 1 3 2 3 4 3 2 1 4 3 2 1. Bass staff: 4 3 4 2 1 4 2 1 4 2 1 4 2 1 4 3 2 1 4 3 2 1.

Measures 25-32 of Lesson VI. Treble staff: 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1. Bass staff: 2 3 2 1 2 1 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4. Includes repeat signs and first/second endings.

LESSON VII. by Linley.

Con Spirito.

Measures 1-8 of Lesson VII. Treble staff: 6 2 4 4 2 3 1 1 3 4 4 2 3 1 1. Bass staff: 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4.

Measures 9-16 of Lesson VII. Treble staff: 3 1 3 1 4 2 4 2 3 1 1. Bass staff: 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4.

by Handel.

LESSON VIII.
Air in ATALANTA

by Loelein.

LESSON IX.
ANDANTE.

by Nauman.

LESSON X.
Allegretto+

LESSON
X1. *ANDANTE.*

VARIATION
1st.

VARIATION
2nd.

The musical score for 'The Merry Widow' waltz is presented in two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in 3/4 time. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Fingerings are indicated by numbers 1 through 4 above the notes. There are also plus signs (+) above some notes, likely indicating breath marks or phrasing. The score is divided into measures by vertical bar lines, and there are repeat signs (double bar lines with dots) at the end of the first and second systems.

Da Capo
3. Variation

[illegible]

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is in treble clef and contains a melody with notes and rests, including a double bar line. The lower staff is in bass clef and contains a more complex melody with many beamed eighth and sixteenth notes, also featuring a double bar line. Fingerings are indicated by numbers 1-4 above or below notes, and breath marks are shown as '+' signs above notes. The key signature has one flat (B-flat), and the time signature is 3/4.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a single bass line on a bass clef staff. The melody is composed of eighth and sixteenth notes, with some rests. The bass line is a simple accompaniment consisting of eighth and sixteenth notes. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the first four measures of the melody and the first four measures of the bass line. The second system contains the next four measures of the melody and the next four measures of the bass line. The melody is written in a simple, folk-like style, and the bass line provides a steady accompaniment. The score is printed in black ink on a white background.

The musical score for 'The Bird Song' is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and includes several trills marked with a '+' sign. The piece concludes with a double bar line and repeat dots. The title 'THE BIRD SONG' is printed in all caps at the bottom of the page.

POLONaise

L. E. S. O. N.
XII

First system of musical notation for Polonaise XII. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 3/4. The melody in the treble staff features eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and accents. The bass staff provides a harmonic accompaniment with chords and single notes. The system concludes with a repeat sign.

Second system of musical notation for Polonaise XII. It continues the melody and accompaniment from the first system. The treble staff shows more complex rhythmic patterns with slurs and ties. The bass staff continues with a steady accompaniment. The system ends with a repeat sign.

Third system of musical notation for Polonaise XII. The melody in the treble staff becomes more active with sixteenth-note runs. The bass staff continues with a simple accompaniment. The system concludes with a repeat sign.

Fourth system of musical notation for Polonaise XII. The treble staff features a series of eighth-note chords. The bass staff has a simple accompaniment. The system ends with a repeat sign.

Fifth system of musical notation for Polonaise XII. The final system of the piece. The treble staff has a descending eighth-note scale. The bass staff has a simple accompaniment. The piece concludes with a final chord.

*Allegro, Vivace.*L. E. S. O. N.
XIII

First system of musical notation for Polonaise XIII. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The melody in the treble staff features eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and accents. The bass staff provides a harmonic accompaniment with chords and single notes. The system concludes with a repeat sign.

Second system of musical notation for Polonaise XIII. It continues the melody and accompaniment from the first system. The treble staff shows more complex rhythmic patterns with slurs and ties. The bass staff continues with a steady accompaniment. The system ends with a repeat sign.

Third system of musical notation for Polonaise XIII. The melody in the treble staff becomes more active with sixteenth-note runs. The bass staff continues with a simple accompaniment. The system concludes with a repeat sign.

SON
XIV

by Hook.
Allegretto.

The musical score is written for two staves, treble and bass. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto.' and the piece is attributed to 'by Hook.' The score is divided into measures by vertical bar lines. Fingerings are indicated by numbers 1, 2, 3, and 4 above or below notes. There are also plus signs (+) above some notes, possibly indicating breath marks or phrasing. A 'Fine' marking is present in the middle of the piece. The score concludes with a double bar line and a repeat sign.

SONATA XVII

p Andante f p

f p f f

Fine.

f

D.C.

520

Air in the CHEROKEE. 1st. G major.

39

LESSON XVIII

Measures 1-4 of Lesson XVIII. Treble staff: 1. quarter, 2. quarter, 3. quarter, 4. quarter. Bass staff: 1. quarter, 2. quarter, 3. quarter, 4. quarter. Fingerings: 1, 2, 3, 4. Accents: +.

Measures 5-8 of Lesson XVIII. Treble staff: 1. quarter, 2. quarter, 3. quarter, 4. quarter. Bass staff: 1. quarter, 2. quarter, 3. quarter, 4. quarter. Fingerings: 1, 2, 3, 4. Accents: +.

Measures 9-12 of Lesson XVIII. Treble staff: 1. quarter, 2. quarter, 3. quarter, 4. quarter. Bass staff: 1. quarter, 2. quarter, 3. quarter, 4. quarter. Fingerings: 1, 2, 3, 4. Accents: +.

Measures 13-16 of Lesson XVIII. Treble staff: 1. quarter, 2. quarter, 3. quarter, 4. quarter. Bass staff: 1. quarter, 2. quarter, 3. quarter, 4. quarter. Fingerings: 1, 2, 3, 4. Accents: +.

ARONDO.

LESSON XIX

Andante.

Measures 1-4 of Lesson XIX. Treble staff: 1. quarter, 2. quarter, 3. quarter, 4. quarter. Bass staff: 1. quarter, 2. quarter, 3. quarter, 4. quarter. Fingerings: 1, 2, 3, 4. Accents: +.

Measures 5-8 of Lesson XIX. Treble staff: 1. quarter, 2. quarter, 3. quarter, 4. quarter. Bass staff: 1. quarter, 2. quarter, 3. quarter, 4. quarter. Fingerings: 1, 2, 3, 4. Accents: +.

Measures 9-12 of Lesson XIX. Treble staff: 1. quarter, 2. quarter, 3. quarter, 4. quarter. Bass staff: 1. quarter, 2. quarter, 3. quarter, 4. quarter. Fingerings: 1, 2, 3, 4. Accents: +.

D.C.

40

Larghetto.

by Pleyel.

SON
L E S S O N XX

Dolce *f* *legato*

p *Crès.* *f*

Dolce *f*

SON
L E S S O N XXI

Allegro.

Al Libitum: *A Tempo*

GERMAN HYMN. with Variations.

by Pleyel.

SONATA XXII

dolce *ANDANTE*

VARIATION 1st

p *sempre staccato*

VARIATION 2nd

dolce

42

VARIATION
3rd

3rd

LESSON
XXIII

A I B

Allegretto.

L'ESPOIR

L. XXIII

AIR. 4/2

Allegretto.

The image shows a page from a musical score for 'The Merry Widow' by Franz Lehár. The score is for a piano introduction in 3/4 time, marked 'Allegretto'. The key signature is one flat (B-flat). The score is written for piano and includes fingerings and articulations. The first staff is the treble clef, and the second staff is the bass clef. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. The piece ends with a double bar line and repeat dots.

The favorite Movement in the OVERTURE to LODOISKA.

45

in D Major

S O N
L. XXIV

Allegro con Spiritoso.

The musical score is written for a piano and orchestra. The piano part is on the left, with a treble staff and a bass staff. The orchestral part is on the right, with multiple staves. The music is in D Major, 4/4 time, and is marked 'Allegro con Spiritoso'. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a melodic line with many slurs and ornaments, while the orchestral part provides a rhythmic accompaniment with many eighth and sixteenth notes. The score is divided into measures by bar lines, and there are repeat signs at the end of the piece.

++

MINUETTO *Allegretto.*SON
L. E. S.
XXV

This musical score is for a Minuetto in G major, Op. 25, No. 5, by Frédéric Chopin. It is in 3/4 time and consists of 32 measures. The score is written for piano and includes fingerings, articulations, and dynamic markings. The key signature has one sharp (F#), and the time signature is 3/4. The piece begins with a treble and bass staff. The first system contains measures 1-8, the second system measures 9-16, the third system measures 17-24, the fourth system measures 25-32. The score is characterized by its elegant and delicate style, typical of Chopin's minuetts. It features a variety of musical techniques, including slurs, ties, and dynamic changes. The piece concludes with a final cadence in the bass staff.

First system of musical notation, measures 1-4. The music is in treble and bass staves. It features various fingerings (1, 2, 3, 4) and articulation marks (+). The system concludes with a double bar line and the word "Fine." written above the staff.

Second system of musical notation, measures 5-8. The music continues in treble and bass staves. It includes fingerings and articulation marks. The system ends with a double bar line.

Third system of musical notation, measures 9-12. The music continues in treble and bass staves. It includes fingerings and articulation marks. The system ends with a double bar line.

Fourth system of musical notation, measures 13-16. The music continues in treble and bass staves. It includes fingerings and articulation marks. The system ends with a double bar line.

Fifth system of musical notation, measures 17-20. The music continues in treble and bass staves. It includes fingerings and articulation marks. The system ends with a double bar line.

Sixth system of musical notation, measures 21-24. The music continues in treble and bass staves. It includes fingerings and articulation marks. The system ends with a double bar line.

Seventh system of musical notation, measures 25-28. The music continues in treble and bass staves. It includes fingerings and articulation marks. The system ends with a double bar line.

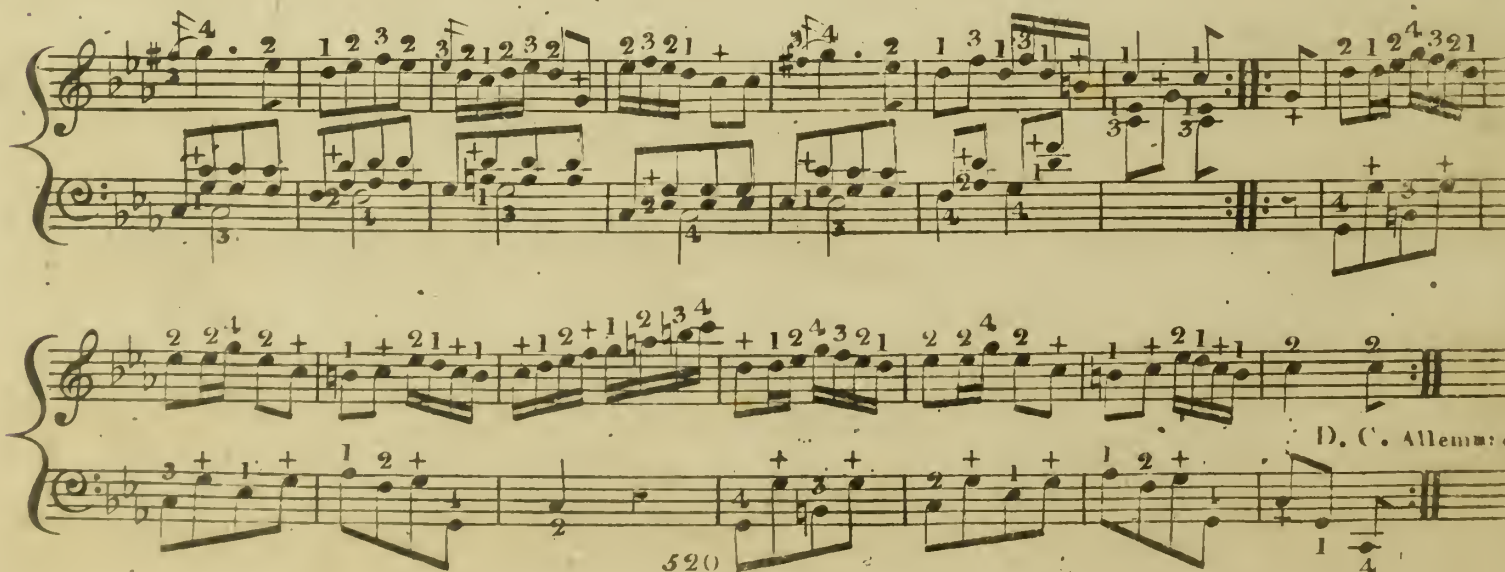
D.C. Minuetto.



LESSON
XXV



Fine.



D. C. Allen:

SONATA XXVII

f CODA.

48 GAVOTTA

by Corelli.

SON XXVIII

Allegro.

ALLEMAND.

SON XXIX

rinf

ten: rinf

Fine

MINUTTO.

Da Capo. Allemand.

MINUETTO.

by Haydn. 49

S O A
XXX

f Moderato.

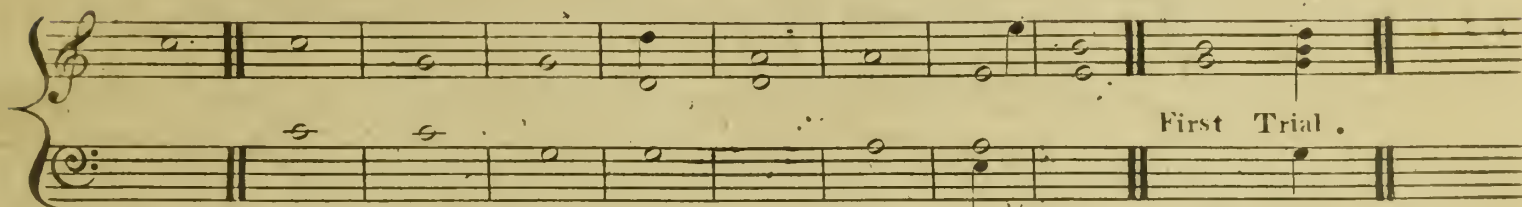
Handwritten musical score for Minuetto by Haydn, Op. 49, No. 3. The score is written for piano (p) and features a variety of musical notations including treble and bass staves, key signatures, time signatures, and dynamic markings. The piece is in 3/4 time and G major. The notation includes many fingerings, slurs, and articulation marks. The score is divided into systems, with the first system starting with a forte (f) dynamic and the second system starting with a piano (p) dynamic. The piece concludes with a final cadence.

The English Square PIANO (*which is almost universally used in this Country*) has but one Pedal, which raises the Dampers, and of course continues the vibration as long as the foot remains on it.—

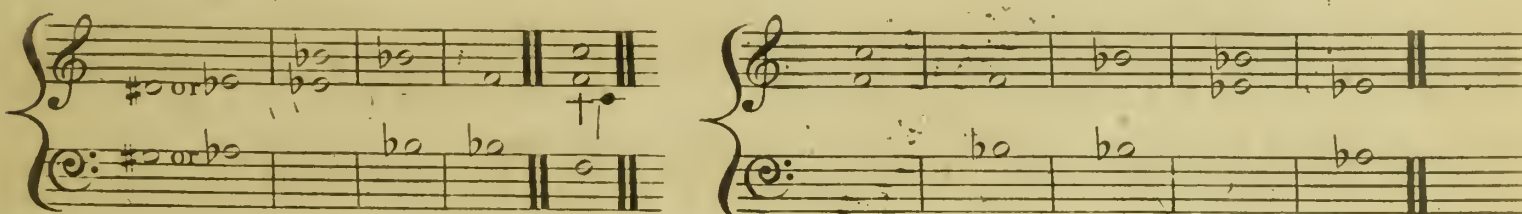
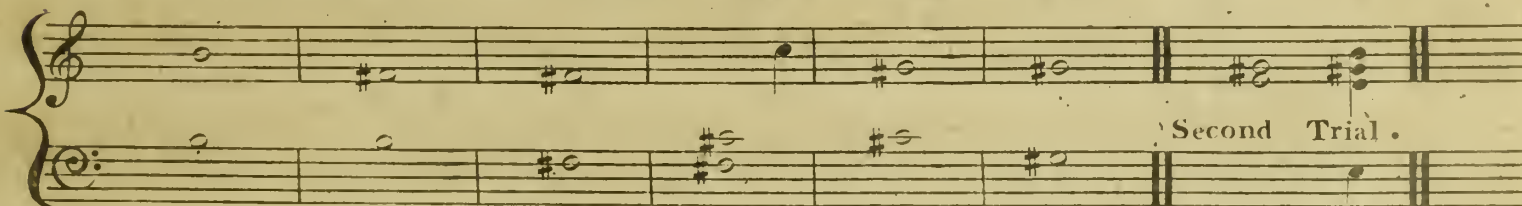
This mark \oplus shews when the foot is to be placed on the Pedal, and this \ast when it must be taken off. The English GRAND PIANO has two Pedals; the right raises the Dampers, and the left moves the Key-Board so as to play on one string only instead of three.

The use of the right hand Pedal is expressed by this mark \oplus and the left by this \triangle . — In both cases this mark \ast shews that the foot must be taken off.

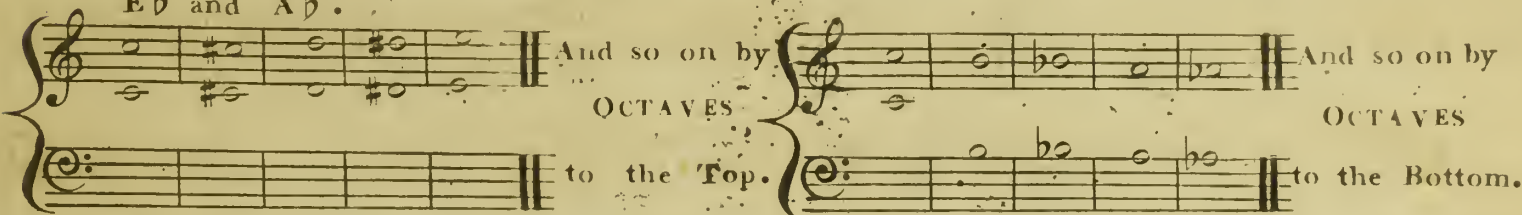
PLAIN DIRECTION TO TUNE THE PIANO FORTE.



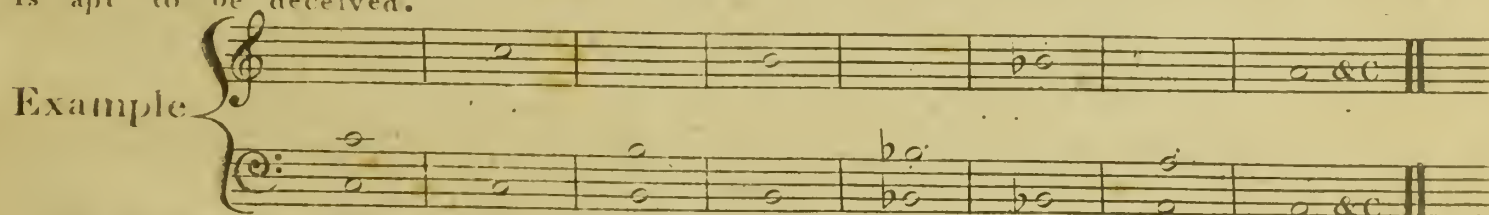
The first Note C must be tuned with a tuning Fork.



† If C gives not a good 3rd to F, then tune back to throw the Imperfection in E \flat and A \flat .



NB. By tuning the Bass by Octaves it will be proper to compare each Note with the Note of the same Denomination in the first Treble Octave, as the Ear is apt to be deceived.



To obtain the Temperature; that is, a small proportional Deviation from the Truth of every Interval, except the Octave, the 3rds must be tuned rather flat, and the 3rds rather sharp than otherwise; if this is well observed by tuning the first Octave, then the first C will prove a perfect 3rd to F below.

If the first trial gives a fine Third, then what has been done may be depended on; but if otherwise, it will be best to begin a fresh, and tune all over again, and the same by the second trial.

